

Curating as World-Making

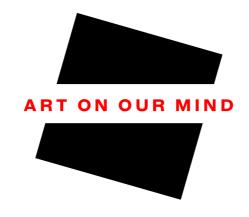
An Art On Our Mind creative dialogue with

Nkule Mabaso, Nomusa Makhubu Nontobeko Ntombela, Same Mdluli Sharlene Khan, Zodwa Skeyi-Tutani

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Art on our Mind Creative Dialogue AOOM Curating As World Making Panel with

Sharlene Khan, Nontobeko Ntombela, Nomusa Makhubu, Same Mdluli, Nkule Mabaso, Zodwa Skeyi-Tutani

in context of the African Feminisms (Afems) 2018 Conference, Department of Fine Art, Rhodes University, Makhanda

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[00:21]

Dr Sharlene Khan: So, thank you very much for coming, to give you a little context about Art On Our Mind, the project started last year and it's an NRF, Thuthuka Rhodes University funded project. So, Art on our Mind is inspired by Bell Hooks' book "Art on my Mind" in which she theorises the importance of visuality and various creative visual productions within the African American community. She speaks about art that she experienced as a child. She speaks about the informal ways in which she learned about art, the formal ways. She looks at the importance of photography in the African American community and she has a range of interviews with various African American artists. And when I came across that book, for me that was really inspirational and so I though how fantastic would it be someday if I ever had money, to do something like that for our communities. And that is why I returned

reluctantly to academia [laughing] a few years ago because this is still where the money is at.

Yeah, let's be true, we are not always just doing it for the love. So, Art on our Mind¹, was born from that and the premise of this is that every three months or so we have a public creative dialogue with South African women of colour, visual artist, or creative producer and over those two or three months leading up to the talk, I have a team of exceptional volunteers from the Department of Fine Art and they research the artist and we come up with questions for the artist, based on her influences, her inspirations and working methodologies. The challenges she faces and then we ask her those sets of questions at our public creative dialogue. And we video it because we put the video, along with the transaction, along with the audio, along with every piece of material that we find on our public archival platform. And so, what we want to do is to have ease of facilitation. Whether it is a high school researcher or it's a professional research scholar, that every bit of material that is available on this artist, we try to put it online and we keep this digital archive going. We know how difficult it is sometimes to find material on exceptional artists, even though we in this country are blessed with some of the most amazing women artists who hardly ever have funding, but produce out of the love and tenacity of their spirits. There is not enough discourse on them and as Nontobeko Ntombela's work has shown on Gladys Mgudlandlu² in the 60's and 70's that without that kind of discourse, without us historicising artists, without the writing, that within even the space of 10 years you can be completely forgotten. So, the task of writing and putting people into history is an important one. But for the time being, as that history is being written up we need to make sure that the material will always be available for those who come after us to write.

What we also like to do is to talk ... [laughing] so this becomes an occasion for us to talk and today I am really, really excited about the kind of panel that I have put together. I would like to introduce them. Dr Nomusa Makhubu is an art historian, she

¹Art On Our Mind is an NRF Thuthuka funded research project initiated by Dr Sharlene Khan. Art on our minds works with volunteers from the fine art department to generate a public archive of primary information and documentation alongside existing resources on women of colour artists working in South Africa and the Diaspora, see: https://artonourmind.org.za/about-us/

² Curator Nontobeko Ntombela's Master's Thesis titled a Fragile Archive: Refiguring | Rethinking | Reimagining |Re-presenting Gladys Mgudlandlu explores Mgudlandlu's foray into the South African commercial art space and the ways in which her work was typified as realist due to a belief that black women artists could only create from that vantage point.

is an artist, she is a theorist. You are a curator as well. You are also really a nice person ...[laughing] You really are. She is based at Michaelis at UCT. Miss Nontobeko Ntombela is well-known to us and she is a curator who is based at the Department of Art History at Wits University. She is a lot of other things which, every time I mention she then refuses ...[laughing] so I am just going to stick to curator for now neh? Dr Same Mdluli is a curator, and artist, an art historian, look at the talents, I tell you, and the amount of degrees in this panel. That bad joke 'more degrees than a thermometer!' [laughing]. She is since the beginning of the year, the Director of, is that the right title?

[05:50]

Dr Same Mdluli: Curator.

[05:59]

Dr Sharlene Khan: The curator at the Standard Bank Gallery in Johannesburg, which is really such an amazing prospect and we are all very excited about her appointment this year. Miss Nonkululeko, we call her Nkule Mabaso, is the curator at Michaelis Galleries. You also do a lot of independent curating as well, Nkule, and it is fantastic to have you here. You don't pretend to be an artist at all ...[laughing]. And last but not least is Zodwa Skeyi-Tutani. Zodwa is an independent curator. She also does make artwork but she is probably more into curatorship right now and she is doing an MA in curatorial practice here at Rhodes University.

And so today we want to speak about the challenges of curating, what that means for, for South African Black women curators but also the possibilities of it, because I guess none of us would be doing this if there wasn't the possibilities in it and so we will be discussing that.

So, my first quick question is can each of you tell us briefly how you came to curating?

[07:17]

Dr Nomusa Makhubu: Pass the mic, [laughing] is it even on? Okay here we go, so I started on the National Arts Festival [Annual arts festival in Makhanda] curatorial committee which I think at the time it really didn't feel like you know, I didn't call myself a curator then because the work was, we did work that part of a team but just oversaw all the, the exhibitions that would be on at the National Arts Festival. And then, of course, I have learned a great deal from working with Nkule Mabaso where I

think the first major show was fantastic which I will speak about at a later stage and I think that was, it was really memorable for me to start to think about transferring, I think for me the work has always been in a theoretical field, but shifting from the theoretical into the curatorial was something that I think was facilitated by our collaborative work.

[08:22]

Ms. Nontobeko Ntombela: It's a very difficult question for me to answer ...[laughing] but I would say my first real experience in curating would be the BAT Centre [in Durban]³ in 2001. Yeah, walking in there as a young graduate and working with artists and working at the Centre. That would be my experience.

[08:50]

Dr Same Mdluli: I think, for me it was sort of accidental, I think, in a sense, because I didn't want to, well, I didn't seek out to become a curator, it kind of landed upon me as a necessity. But, I think the first real curating that I did was with the gallery [Sosesame Gallery in Melville, www.sosesamegallery.co.za] that I started with Johannes [Phokela] and we put together a little show but having started it from conception right through to putting it as an exhibition.

[09:26]

Dr Sharlene Khan: That's also selling?

Dr Same Mdluli: Yeah.

[09:30]

Ms. Nkule Mabaso: So, my starting point is I have a BA in Fine Art and at the end of the degree I realised I really don't have the patience and the limitations of, you know, sitting in a studio and being self-absorbed, and that's really the kind of thing that I was interested in. And also, often what I'd learned in fine arts and my personal practice was just not accessible, so I wanted to expand that and sort of find out how do I become a researcher that engages in wider questions that are avoided within artistic practice? And so how do I marry those two things? So, my interest is in research and artistic practice. So, then I embarked on a MA in curating, that's what's learned.

³ Established in 1995, The BAT Centre is a programme which focus on artist development. See: https://www.batcentre.co.za/about.html .

(10:19]

Ms. Zodwa Skeyi-Tutani: So, mine started off from being interested in telling stories and, the first interest was when I was at Walter Sisulu [University in East London (WSU)] and watching how people created so much valuable work from literally nothing, and there was literally no ... things were always broken and thing ... but you see how the stuff that is created out of old fabric and that's where I came up with the first show that I had, called "Margins" [2017 at WSU] [which is about] working from the margins with a whole of flack and all the stuff that comes out of that. It really inspired me. So that's when I basically got the interest in curating.

[11:11]

Dr Sharlene Khan: So, I want to quote from an N'Gone Fall article. It's called *Providing space for freedom, women artists from Africa* that was published in the Global Feminisms catalogue in 2007 [Brooklyn Museum New York, July 2007] and I quote, she says "Until the late 1980s, being a female artist was supposed to be a part-time diversion. Women were allowed to be involved in such areas as craft, home décor, fashion, and hairstyle. And when they did paint, they were supposed to produce pretty canvases to be hung in the homes of the local bourgeoisie. No questions, no provocations. They were expected to create decorative beauty, not deal with intellectual theories. By confining them in that narrow role, African societies were in effect denying that a woman could be a full-time artist challenging conceptual issues." What would your response be to N'Gone's assessment of that? [laughing] **[12:18]**

Dr Same Mdluli: Or maybe if she repeats it, maybe if you repeat the quotes. **[12:21]**

Dr Sharlene Khan: Shall I repeat the quote. Now you know what is going to happen I am just going to talk a lot faster in my Durban accent. [laughing], I was trying to avoid that on video. So, she says, "Until the late 1980's being a female artist was supposed to be a part-time diversion. Women were allowed to be involved in such areas as craft, home décor, fashion and hairstyle. And when they did paint they were supposed to produce pretty canvasses to be hung in the home of the local

⁴ 'Margins' is an exhibition curated by Zodwa Skeyi-Tutani and exhibited at the National Arts Festival in Makhanda in 2017. The exhibition which centred on the marginalisation of women in society through the works of artists such as Phila Philiso proved to be contentious. See, https://www.pressreader.com.

bourgeoisie. No questions, no provocations. They were expected to create decorative beauty and not deal with intellectual theories. By confining them in that narrow role African societies were in effect denying that a woman could be a fulltime artist who addressed challenging, conceptual issues."

[13:13]

Dr Nomusa Makhubu: You know, I suppose, if one were to shift her quote to thinking about curating, it's always you know, it's always, if you think about the major Biennales, that's always been sort of the man's, the man's world. Some of the major curators that we can think of, you know, the Enwezors and the Njamis ... have sort of defined the so-called African canon⁵ and I think that's made it even difficult for us to shift it. But, also very important for us to do that. But it is difficult, I mean especially, I mean, you know, from my experience having worked in these teams, so you know Work of Art Curatorial Committee at UCT [Works of Art Committee (WOAC)] but also National Arts Festival, you're outweighed, right. And there is very little you can do, there is very little movement in terms of how much, critical work you can do with your curatorial practice. So, I think it is an important question to think, yes, as an artist, but also as curator – but also the limitations, I think, that come with a particular canon that's been created, especially in relation to African art.

[14:33]

Ms. Nontobeko Ntombela: I think, from what I remember, the article to speak to, is her trying to map where the practice comes from - but also beyond the kind of scholarly writing, but to think about practice in a more expanded sense. So, artists who have not actually been considered "artists" from the Western or modern sense. So, the article calls us to think about how do we begin to historicise and think about who has been a player. And to do that, arming ourselves with tools to think outside of what we are finding provided even in our cultural box, and saying that the practice that begins to map where women artists are is outside of where kind of expected spaces [end]. And what that means in terms of even pushing the understanding of

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⁵ Curators such as Okwui Enwezor and Simon Njami are known for exhibiting African Art and being concerned with the notions of contemporary African through the discursive realms of modernity and contemporaneity. See: Butler, R. and Enwezor, O. (2008). Curating the World. *Australian and New Zealand Journal of Art*, 14-21, Enwezor, O. (2010, July 1). Modernity and Postcolonial Ambivalence. *South Atlantic Quarterly*, pp. 595-620 and Njami, S. (2012). The City in the Blue Day . In *Higher Atlas / Au-delà de l'Atlas – The Marrakech Biennale [4] in Context*. Marrakech, Carson, C and Samman, N. (Ed): Sternberg Press.

what, who is an artist, and what is an artist, and how do we think about artists who are women.

[15:56]

Dr Same Mdluli: I think we ... just in the kinds of names of, you know, female African artists I have come across, and I will take Noria Mabasa⁶ as one, as an example. And how in a sense she is also kind of, in the way in which she has been written about – but the agency she has kind of placed on herself in both curating her own work but also the practice – there's a very deliberate, I think, thing she is doing in for instance how she has removed herself from the centre⁷, very deliberately. So, I think where, where at a time she was quite at the centre of you know, of those artists that were considered as, you know, in the peripheries – and how she's still, right now, alive and making work, but nobody is kind of paying attention to her. Or that, how, you know, how negotiating and how someone like that enters and is kind of erased in a sense like you were saying, you know, literally we haven't heard anything about Noria Mabasa in the last ten years or so. We have Dr Esther Mahlangu⁸ on the other hand who has been, kind of, you know also now very much hyper-visualised in a sense ...

Dr Sharlene Khan:... [inaudible 17:29]

[17:29]

Dr Same Mdluli: Yeah ...[laughing] and, you know, and that kind of speaks about again when and how African Black artists, female artists, come in and out of the centres and who kind of dictates that.

[17:47]

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⁶ Same Mdluli's PhD dissertation explores the works or Noria Mabasa in a context where her work is read as that of a "rural artist", a categorisation that greatly impacted her practice, and her experience of the mainstream art industry, see Mdluli, S, From State of Emergency to Democracy: Revisiting Exhibitions Of south African Art Held in South Africa (1984–1997). PhD Dissertation . Gauteng, South Africa: University of the Witwatersrand . Also see Arnold, M. and Schmahmann, B. (2017). Between Union and Liberation: Women Artists in South Africa 1910- 1994. Routledge .

Within the realm of visual arts, the notion of centre and periphery denote the systemic exclusion of artists based on the assumed centrality of the western canon, such that artists whose practice lies outside of this canon, either due to their subject matter, process of methodology are relegated to the periphery. This logic largely coincides with other systems of exclusion such as colonialism and the establishment of Europe as the norm. Discussions of centre and periphery have been theorised in relation to notions of modernity and the development of a contemporary art canon. See, Herwits, D. n.d. (1999). *Modernism at the Margins*. In: Hilton, A. and Vladislavic I, ed. blank_ Architecture, apartheid and after. Rotterdam: NAi Publishers.

⁸ See: Lekgoathi, S.P., Rich, P., Smuts, H. (2008). *Africa Meets Africa: Ndebele Women Designing Identity*. Cape Town: Africa Meets Africa Project.

Ms. Nkule Mabaso: Yeah and also, I suppose, if you're thinking about artists, Black women who were operating in the 1980's and the basic framing, that they wouldn't have named themselves as craft but they would have been pigeonholed into that if you look at the conditions of those kinds of exhibitions. It's not as if they necessarily had a choice in their frame, but this was a kind of their operative space, which their work was somehow pulled into and recognised. And so, whether they were painting or doing craft they do get lumped into one area. So, yeah, it's also about the time, it's possible, in the timeframe.

[18:25]

Ms. Zodwa Skeyi-Tutani: I think it is pretty important that we are, we as Black women curators, are today doing, the kind of work that we are doing, because there is very, there is a lot of women that are not visible in the art space because of the fact that they are kind of placed in the margins and, for the kind of work that they create which is always seen as decorative only and nothing else is said which is never always true. I will testify to the fact, I work with woman in the Eastern Cape that do beadwork in rural spaces and you find that there is so much content in there that is not, it doesn't really have a platform yet, which I am trying to create. Because women are always lumped in, like you said that space where you are either a crafter or a touristy attraction or stuff like that. So, I think it is very really important to have the kind of people like us to kind of foreground that work. Yeah.

[19:47]

Dr Nomusa Makhubu: I mean, I think there is something quite interesting about the difference between modern and contemporary where modern artists were often sort of, or modern women artists were often put into this sort of craft category. And the contemporary women artists are faced with this predicament of engaging with the critical in terms of their bodies. But again, having to engage with spaces where those bodies then become the spectacle. So, I mean, again I am going to use Pumla's term here, the hypervisibility⁹ specific type of artists. And I think, you know, often we, you know, because they are so hyper-visible those are the only ones that come to mind. I mean, if you think of the Kenyan artist, Wangechi Mutu's work, you're sort of stuck with the colonial archive, you are at once rejecting it, at once critiquing it but

⁹ Refer to Ggola, P. D. (2017). *Reflecting Rogue, Inside the Mind if a Feminist*. Johannesburg: Jacana Media.

also sort of drawn and your work is entrenched in it. And I think it's a kind of predicament in terms of what has happened with contemporary women artists that curators often find hard to circumvent because these are the sort of, these have become the canonical artists.

[21:05]

Dr Sharlene Khan: I also think, you know, the linearity, as we strive for chronological dating, like "to the earliest period", is problematic because if we are looking at the 1980's, that's very late. So, it already means like lots of people like the others Gladys Mgudlandlu and Chika Okeke Agulu recently, I mean he has that fantastic book out on modernism in Nigeria [Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria. Durham: Duke University Press, 2015] and it's such a wonderful book. But he mentions the fact that even in one of the earliest fine art schools, that there were at least two women teachers and are visual artists there. But he literally just mentions their names and doesn't go into dealing with their works. And so, we see this long trajectory but people are actually still writing women out of that history, because it's not on en mass in the way that it is right now, you don't have like a huge body that we do right now. But sometimes erasure also becomes a self-perpetuating myth. That even we, as, you know, Black Feminists or feminists or as scholars that are actually becoming, I mean, should be held accountable for as well. But Nomusa, to get back to the point that you were just saying, in the same article [N'Goné] Fall also mentions the prevalent use of bodies, particularly their own bodies, by African women. How do your account for this preoccupation?

[22:35]

Ms. Nontobeko Ntombela: Well, I mean, it resurfaces a number of I think, questions, artists what you have written about that burdened, artists constantly being burdened to speak to the past, to speak to these ills. And, so, I think, if you, again if you recall what Okwui [Enwezor] reminds us in the '90's, you know, this idea that people weren't mirroring what is identity and so where do you start? You start with your own body as a way to reconcile with the way that you are thinking about your practice and to ... And again, I think that responding to a long history of bodies being represented in problematic ways. So, how do you regain your own agency, your own voice and speaking about the body and representing it in ways that you want people to engage with it. And so, artists you know naturally, particularly around the time of

the 1990's there is that turn of people immediately resorting back to speaking from the self and, and wanting to ask questions about their own identities. The body becomes a starting place. I think obviously over time artists have complicated what that means and asked further questions beyond just race, beyond just identity, beyond, and asking questions around social justice. So I think, there, I don't want to say it is a predictable start but N'Goné [Fall] it is hinting at a trend that begins to also point at the political moment and asks us to think about and what – this is what she tries to do even in that essay, you know she has also spoken about it in writing about it, the kind of questions she had to grapple with being asked as one author from Africa, to write about women artists in Africa and what that actually means, you know why the responsibility to be asked to do such a thing – so she tries to talk about the problematics and the complexities of place and trying to map those kinds of things but also in, in getting closer to artists she was interested in writing and in what they were speaking to.

[25:19]

Dr Same Mdluli: Yeah for me, I mean I am thinking about my own kind of experiences in art training and I, I am taken back to my choice of going to, choosing to go to Wits Technicon as opposed to Wits University, and that was a very conscious choice at the time, but also then looking at – because I have peers and friends that were at Wits University and we would converse around you know what are the different ways in which we are being taught this art thing – and for me it was always, this was something that I noticed even with, if you look at the, the artists that have come from this, you know, the Wits Tech school and those that have come from Wits University and where, where we have located ourselves but also what also informs our work. And again, I think with Wits Technicon for instance, there was a lot of that, this was early 2000, a lot of that encouragement of like looking at yourself. And it also seems to be kind of encouraged more so for Black students as opposed to White students. It was something that also was quite glaring as well, you know in the class, as to why are Black students being pushed towards you know interrogating themselves and who they are [laughing] and Whites students kind of can free reign, you can choose anything you want to, you know. And that was quite a dynamic at the time yeah.

[27:04]

Ms. Nkule Mabaso: Yeah for me, one of the complications when working in curating artists' work and they're working with their body in their work, is how do they do this because there is sometimes the danger that one might say I am intending to be satirical or reverse the image in some sort of way, but in actual fact without the textural component what you see is just a reproduced image of this normal, or normalised kind of violences that are always perpetuated on those, on, you know, black women's bodies. So, while there are possibilities in how the artists work with their bodies, there is also sometimes for me a problematic danger when, the push, the work is not pushed far enough to take it away from just re-representing in a satirical or metaphorical kind of way, the violences or the negative connotation, sort of trying to deal with stereotypes, but in a way reproducing them in the images or ... So, for me this is something that comes across quite a lot and especially in some younger artists and it takes some time to work through that and arrive at a more resolved way of how do you work with your body and sometimes that, you know, doesn't happen very well. So ...

[28:31]

Ms. Zodwa Skeyi-Tutani: I am going to agree with what uSame was saying as well because also I have the same experiences. I was at PE [Port Elizabeth] Technicon and we were always very few Black women students. So, we were always the ones that were supposed to present Blackness, you know, so we weren't allowed to talk about random things, like autism or whatever. So, like you had to speak about how you are rural and you have huts in your paintings, stuff like that. And so ...[laughing] and how you came from this underprivileged background and so you are grateful to be here amongst the white students ...[laughing] so it always felt like you had to always present your Black-, especially femaleness, so that, I don't know, you kind of are a witness to whatever Black women ...[laughing] are supposed to be and that was a lot of pressure during that time. So I think it was, it stems from that as well, during that time.

[29:37]

Ms. Nontobeko Ntombela: Another thing that happened particularly in the 1990's was this, you know, this moment of autobiographical stances. It had a lot to do with wanting the immediacy. So, performance arts, it was a medium shift, so, you know, with other forms of work where, you know, painting become fixed, a fixed image of the body, but where artists wanted the reaction, they wanted to see that engagement

with their audiences and so there was also that medium shift at the particular moment.

[30:17]

Dr Sharlene Khan: And we saw that last night as well with the performances in that Viwe's and Micayla's performances and the ululation, that, you know, there is just a certain vibe it brings, there is a certain atmosphere with the body being performed live, as well. Even though we have seen so much performance art, it still has an impact when it is good. [laughing].

So, the next question I want to ask is, in each of your practices at one time of the other you have shown us a way in which the mute always speak¹⁰. You have sought out your voices via your curation or you have highlighted practices or answers that have deserved attention and have gone unnoticed. So, for instance, Nonto[beko] you have done this with Gladys Mgudlandlu and Valerie Desmore¹¹, Same, you have done this with Fatima Meer's¹² artwork for instance, which a lot of us are still not very familiar with, and Nomusa, your scholarship on Nollywood a Nigerian film¹³, you know, you took the Nigerian, you took Nollywood seriously a long time before many scholars were doing so and considered them as proper research areas. Zodwa, with your "Margins" exhibition, the one this year at Steve Biko Centre. In each of these, Nkule you have curated on Helen Sebidi, a retrospective¹⁴, so, can you tell me about how you came to these interests, and what your chosen working methodologies

¹⁰ A reference to Nthabiseng Motsemme's seminal treatise, *The Mute Always Speak*, wherein she puts forth the idea that marginalized women, weaponize their silence, such that muteness denotes a form of agency. See Motsemme, N. (2004). The Mute Always Speak: On Women's Silences at the Truth and Reconciliation Commission. *Current Sociology*, 909-932.

¹¹ See Ntombela, N. (2012). A Fragile Archive: Refiguring | Rethinking Reimagining | Re-presenting Gladys Mgudlandlu. Unpublished Masters Thesis . Johannesburg, Gauteng, South Africa: Wits University.

Fatima Meer is an academic and anti-apartheid activist whose experiences as a visual artist are largely elided in historical accounts. She spent much time incarcerated, but managed to paint the whilst behind bars, See Scholar and Curator, Nomusa Makhubu has dealt extensively with Nollywood, the Nigerian Film industry, reflecting on it as a popular visual medium and interrogating its place within an African visual art arena. See Makhubu, N. (2018). Art by any other name: mediated performance art and temporality in early Nollywood video-film. *Journal of Critical African Studies*, 226-244,Makhubu, N. (2016). This House Is Not for Sale": Nollywood's Spatial Politics and Concepts of "Home" in Zina Saro-Wiwa's Art. *African Arts*, 58-69 and Makhubu, N. (2011). Nigerian television: Fifty years of television in Africa. *Ecquid Novi African Journalism Studies*, 141-143.

¹⁴ Nkule Mabaso curated and exhibition by the title 'Mmakgabo Helen Sebidi, an Exhibition of Paintings and Prints' held at the Michaelis Galleries in Cape Town in 2016. Due to the student protests at the time the doors of the gallery closed by the students for the duration of the exhibition such that the the exhibition was uninstalled without anyone actually seeing it

Mabaso tried to extend the duration of the exhibition, but Everard Read, Sebidi's gallery, wanted the works back.

were that. Some of you are working with dead artists and, you know. Gladys apparently is still haunting Nonto ...[laughing] and if Gladys wants to make an appearance at any point, let us know.

[32:04]

Ms. Nontobeko Ntombela: She is here ...[laughing]

[32:07]

Dr Sharlene Khan: So, tell me about these, about these kinds of recuperative unearthing and validating strategies that you have used.

Dr Nomusa Makhubu: I think you should start with Gladys because now we know she is haunting you. ...[laughing]

[32:22]

Ms. Nontobeko Ntombela: Maybe to give people context, you know, when I decided to go back to school, when I was working at the DUT Art Gallery, I was constantly interested in what it mean to be a curator, to be a women curator, who are these reference that I am placing in my work. Of course, in shifting my creative practice into this kind of administrative role, but to me the, the administrative role was not just administration but it was a creative practice. And so, I began my Masters wanting to ask, so who are these women artists, because of course I finished a degree without ever encountering Black Women in the classroom. So, you know, I did search and of course, Helen, it all started, Helen [Sebidi], Noria [Mabaso], and then one or two books had Gladys [Mgudlandlu] and then there was this question mark who ... she appears and disappears in art history, and there is very little said about her. So, she then became this fascination, I wanted to know who she was and also in her, kind of writing into history, whenever she was mentioned, she's mentioned as a first. And, again, this sort of, this became a, you know, a big occupation for me. what does it mean to actually for her to be the first? What is the yardstick that is the measure that is being used here to say that she qualifies to be the first Black woman artist to appear in the 60's, the 1960's? And so, I began to want to go back to that space, I wanted to go back to what ... the first appearance and what was it like, how did she get to become known and what was this moment? And that became my curatorial project in trying to return to the 1960's,

her first, her very first exhibition 15. And trying to recoup what that exhibition is like. And wanting to present the state it is in now. So, it was not about kind of producing a replica of that exhibition but to present an archive of what that is. And so, how do we speak from this moment to understand politically what this meant to understand what it ... art historically, what this means, who gets written out and of course as a result of doing research I discovered Valarie Desmore¹⁶ who appears quite early and then leaves the country. So, this, you know again, this gate-keeping that is happening with artists and I wanted to reveal that. And so, again as an infusion of that exhibition of the 1960's, I then introduced Valerie [Desmore] as someone who becomes a question mark in that kind of art history. And, of course, the possibility in saying if Valerie can appear in 1943, then of course there may be many others that have been written out and so what does this idea ... and in South Africa we have this tendency to want to own the first, this kind of obsessional naming of things as a first. So, this was the starting place and it was important for me to kind of immerse myself into this journey back with Gladys. And hence, you know, I have mentioned that she haunts me. It was that kind of conversation; but of course, a generational conversation for me, because she is this elder that was asking for answers, so you appear. So how do you appear? I flew to Cape Town to a parking lot, to that place where she first had the exhibition. To understand what the environment of that place was. I was lucky enough to encounter people who witnessed that exhibition and had to bring in those voices as a way of bringing back her voice into the exhibition space. It was in a boardroom and how, so how is a boardroom turned into an exhibition space, and so that's, that's yeah, that's Gladys with me. [laughing] [36:46]

[36:46]

Dr Nomusa Makhubu: Okay, so "Fantastic". So, with "Fantastic"¹⁷, it was really complex, and I mean really difficult, because it was engaging with a number of

¹⁵ Mgudlandlu's first solo exhibition was at the Rodin Gallery in Cape Town in 1961.

¹⁶ Nontobeko Ntombela has been interested in the absence ow black women artist in the visual art history of South Africa. This interest includes artists such as Valerie Desmore, Gladys Mgudlandlu, Bongi Dhlomo, Allina Ndebele, Noria Mabasa, Bonnie Ntshalintshali and Helen Sebidi. See Ntombela, S. K. (2017, September 8). Public dialogue with: Nontobeko Ntombela. *Art on our Mind Creative Dialogue*. Grahamstown, Eastern Cape, South Africa: Art on Our Mind .

¹⁷ 'Fantastic" is an exhibition co-curated by Nomusa Makhubu and Nkule Mabaso. See https://10and5.com/2015/10/02/featured-curators-nomusu-makubu-and-nkule-mabasa-re-imagine-the-fantastic/.

themes that were a part of my doctoral research on Nollywood representational spaces. So, the very fact that it was called *Home Video*, that was seen as something that only women consumed in their domestic spaces. It was seen as something that was consumed by the working class, seen as something that is of the ... that's done by young people. So, "Fantastic" really was an intersection of a number of the themes that came out of that and a number of articles that came out of the exhibition. You know, so we had a number of artists engaging with different things, like Zina Saro Wiwa, Ken Saro Wiwa's daughter, who worked with these television installations but also this sort of representation of women mourning, which is something you see quite a bit in the video film, in the home video, video film medium. But also, what that representation means, and I think from the Zina Saro Wiwa, from Zina Saro Wiwa's work¹⁸, the idea of *home* was then expanded to thinking about the post-colonial nation space, or nation state and what place women occupy in it. We often think about post-independence movements and very rarely do we think about women leaders and where women were in the, in the, in the 1960's transition from colonialism to post-colonial independence. But also, what does it mean for those bureaucratic systems to have either excluded or violated women, which then complicate the way that we are engaging with modern nuclear family structures. So, a lot of the work was intersecting with that. Ananiya ["Ananiya the Revolutionist," 15 digital illustrations, 30x40cm each, 2013] by Zambian artist Milumbe Haimbe (Stielau, 2015) also engaged with this sort of reproduction, this patriarchy that reproduced these robotic women to replace biological women. And the biological women formed an underground movement and the underground movement was meant to sort of infiltrate the factory where these robotic women would be made by men. But all of this happens in the context of post-independence Africa, right. So, the place of the biological women in the Nollywood video film is very precarious because in many of those films, either women are hunted as witches, or, men who want power and wealth make that wealth out of either, so there's a sort of production of wealth and the reproduction of women, so they make wealth either out of taking children out of women's wombs, or killing a child, or killing a woman, or sleeping with

¹⁸ Zina Saro Wiwa, daughter of Ken Saro Wiwa is a video artist and film maker based in New York.See Makhubu, N. (2018). The Poetics of Entanglement in Zina Saro-Wiwa's Food Interventions. *Third Text*, 176-199.

a corpse of a dead woman and then you become wealthy. And, so, but what did it mean?

[39.59]

Dr Sharlene Khan: Then name of this again? [laughing]

Dr Nomusa Makhubu: [laughing] There're quite a few of them. So, working with a number of tropes then artists took up to represent. And, so, what did those tropes mean in terms of this construction of the modern nation state in the African context and the fact that in it women are displaced. But also the fact that this idea of home as nation, home as house is in itself this, this precarious space, so a number of artists, I think, that were part of the exhibition were artists who were engaging with very different connective themes. Also, religion, you know, the role, maybe the way in which religious movements – and again place of women in those religious movements – but also how religious movements sort of create these states within states, so in Nigeria for example, you would have, you know, some of the major churches would have running water, have electricity, have pre-natal services for women, clinics etcetera. All the things that you assume the state would provide but does not. And so, what happens is you get the sense of this sort of state within a state, or the supranational and - but also, what they do is that they are so pan-African and global that they actually trouble the very idea of the African nation state. And, I think, from that exhibition was this idea of the, the turning around of Benedict Anderson's notion of the imagined, the imagined community into the unimagining of the community within the sort of representational access of the different spaces of Nollywood, which is the home, the television box and of course you can span the geographical scale of it. And, some I can't, I am trying to think of all the other artists off the top of my head but I think many of them were engaging with those, with different sets of intersecting ideas around, not just where women are but what are the various political economic structures that then make our place seem so precarious.

[42:23]

Dr Same Mdluli: So, the Fatima Meer project was really, it was part of my Masters mainly. And, actually, I was very happy to see that last year they, the constitution held the woman's jail, finally, you know, realised what I had been proposing. It's just that again at the time of doing my Masters there were a lot challenges and you know, around how I would, or how the MA itself would materialise. Because the plan was to

write a research report and have the exhibition, which only happened last year. [laughing]. And even then, I had to kind of, you know, remind them that look, you know, I prompted this and, it was fine I don't need to be acknowledged as long as it is now done. But the Fatima Meer project was around, so I was working at Con Hill [Constitution Hill Gallery, www.constitutionhill.org.za] at the women's jail while doing my MA and I landed up finding these, these paintings. Only five are shown in the actual women's jail. But there, I discovered, there was subsequently, there were twenty more that she had done. And they were water colour paintings that she was doing in secret, because of course she wasn't allowed to be documenting the prison. But she was doing them under the presence that she is, you know, painting cards for some of the prisoners that were with her. Birthday cards, or, you know, Mother's Day cards, and, but in between that she would you know document some of the things that were happening within the women's prison. Those paintings were subsequently smuggled out of the jail by Winnie Mandela Madikizela's lawyer. And they then came back into the country. And so, my, my Master's was about, again, looking at the narrative that was, had, you know, the dominant narrative or the dominant political narrative and more so the dominant ANC narrative that the woman's jail was kind of framed around. And in bringing out these paintings or these other paintings it was about again disrupting that narrative and saying, well, there were other things happening within the jail with the women and in the way in which the women were interacting. For example, there is a, one watercolour where a prison guard and a prisoner are playing cards, which was obviously not allowed, you know. But also the time that she took to paint these, right? It's like, if you look at the detail in, in ... So those were kind of my interests in the actual paintings themselves and what they started to do, to disrupt this narrow political narrative that a women's jail had been framed around. And that it would, in bringing them out, it would present a much more fuller account of, you know, that space, as, yes, there were women that were held there, as political prisoners like really like Winnie [Mandela], like Fatima Meer but there were also ordinary women like prostitutes and, you know ... And those women engaged with each other and they interacted and that should be reflected in the space, in, you know, presenting the space to, to the public. So that's really what, what that, that project was, was about and, like I said, yeah, I'm glad that the paint – those other paintings – have since come out. They are now up in the woman's jail and presented, as part of the, you know, the larger narrative there.

[46:18]

Ms. Nkule Mabaso: The exhibition with Mme Helen Sebidi was in 2016 but the Conversations sort of began in early 2015, and the idea was to invite her to Michaelis for some workshops and to work with, having a generational conversation with students in the painting department. But she couldn't make it in 2015 because she was working on a new body of work. And so, we moved it for 2016 and in that period, we decided that we would also then have this exhibition at Michaelis. So, the exhibition was not so much a retrospective as much as it was a presentation of new work that she had made between, then, 2000 and, about 14 and 16. Yeah, and so by the time that we had the exhibition it was in the middle of the student protest so the exhibition technically never opened. [laughing] And so she also never arrived at the time. So, it was the exhibition that never opened, really. [laughing] So, what we were then able to do is like, okay, so we'll tape the conversation, and so earlier this year, it was a month, or two months ago, she eventually was able to make it. But also, this was in tangent to an exhibition that she was having at the Norval Foundation with Portia Malatjie¹⁹, [South African curator] which was more retrospective in dimension. And then, we were able to have the conversations and the workshops with the students. But in arriving and sort of trying to then write about the exhibition that didn't happen in relation to Mme Helen's practice and sort of the way that her career has sort of developed over the years – what's generally been happening, that she would make work and the work would go to the gallery and would be for sale. But it sort of, it never goes anywhere else. You know, so beyond the commercial she, she was technically not very much – her work was not engaged in more critical ways and in trying to find what's written on her has a very biographical focus that doesn't really touch on what she's doing with her work. And so, when the exhibition did not work out so well, so I started working on a paper that was to then contextualize her practice and, and, and her paintings, and what she attempts to do in that. And that then became, those are the, part of the basis of the workshops. And, so, we were trying to sustain an ongoing conversation where, we will work on ...[laughing] an exhibition that it will be, maybe a larger retrospective, but it's in the future. So, that was that, Sharlene.

¹⁹ The retrospective curated by Portia Malatjie was titled Batlhaping Ba Re! was hosted by the Norval Foundation in Cape Town in 2018. See https://www.norvalfoundation.org/batlhaping-ba-re/

[49:04]

Ms. Zodwa Skeyi-Tutani: Okay, so I'll speak about mine, the one I had at Steve Biko [Centre in King Williams Town, www.sbf.org.za/home/the-steve-biko-centre], it's called Zundiqondisise²⁰ [Reclaiming Our Voice] which basically is like a sassy way of saying, "Know who I am". So, the exhibition really started out from my obsession with a poet Nontsizi Mqwetho [More about Nontsizi Mqwetho here:

https://en.wikipedia.org/wiki/Nontsizi Mgqwetho, here:

http://pzacad.pitzer.edu/NAM/newafrre/writers/mggwetto.shtml and here:

https://www.sahistory.org.za/people/nontsizi-cizama-imbongikazi-yakwacizama-mgqwetho] who was a poet during the 1920's [Some of her poems are accessible here: http://pzacad.pitzer.edu/NAM/newafrre/writers/mgqwetto/poems/poems.html], and she was, she's the first woman to publish poetry in IsiXhosa, in a newspaper [The newspaper *Umteteli Wabantu* (Mouthpiece of the People):

https://www.sahistory.org.za/article/history-umteteli-wabantu-1920-1956]] and how that came about was, she calls herself, Imbongi, but she's from Tamara [near Mount Coke between King William's Town and Peddie] here in the Eastern Cape. But because Imbongi, Imbongi is a performing poet, so, who, who is allowed to call people out on whatever, and not be reprimanded. And so, she was ...[laughing] she was, her being a woman, she was not allowed to be Imbongi. So I'm thinking, because she was friends with Charlotte Maxeke

[https://www.sahistory.org.za/people/charlotte-nee-manye-maxeke], whose husband [Rev Marshall Maxeke], whose husband [Rev Marshall Maxeke] edited the newspaper [Umteteli Wabantu] she was like, okay,[laughing] I can do this through the newspaper and not to be reprimanded. So, she became an Imbongi, through a newspaper which I found extraordinary because she can still call people out and still do what she was not allowed to do in the Eastern Cape, through a newspaper. And so, get what she wanted, you know, and in the newspaper, she still called herself Imbongi, just to, like, rub it in that, you know, I am doing this anyway. So, I've been very obsessed to that but also because I hang out with old people a lot, old ladies a lot, I listen to how they navigate their spaces and their little oppressions. Like, one lady having to hide money under a rock in order to educate her daughter and only

²⁰ A Visual Art Exhibition curated by Zodwa Skeyi-Tutani with works created by the women of Gompo Arts Centre and Nomzamo Old Age Centre.

like three people knew about that and this is how she basically was able to educate five grandchildren. And, so, she was in a way, like ... [inaudible 51:14], well, I can't save money in the bank because it's going to be found by my husband or whoever. So, I will use a rock, you know, and I will educate my children based on hiding money under a rock. So, having had these conversations with women in villages and all of that, I realised that – oh they, they also have spaces where they work from like art centres, old-age homes and all of that, and they work with beads – so I realised that, you know, we could have these conversations and these stories and, which we are not, we are not allowed ... we don't have the spaces to talk about it, so [to] use our beads, our art in expressing what we wanted to express. Like Nontsizi [Mqwetho], in our own way and be *killjoys*²¹ in different ways. Right, so then take the beads and turn it into something else that will question, that will disrupt and, and, and, and still, you know, be in the same spaces that they work at. And so uZundiqondisise came from basically having conversations with women and then having a platform where we can actually open these conversations to other people that will come and, and listen and, yeah, and then perform the beads or whatever, in whatever way that they wanted to do it. Without having that whole cloud hanging over you, that you are not allowed to do this because you are in the space and you know, you're not allowed to say this because you're in a marginal state. Right, so yeah, it came from that and, and yeah that was the exhibition.

[52:55]

Dr Sharlene Khan: So, do you consider yourself as a bit of an Imbongi? Do you consider yourself a bit of an Imbongi?

[53:04]

Ms. Zodwa Skeyi-Tutani: Well, in a sense, probably because I try and find ways to do what I want, yeah. Yeah, I think I would because I do think that I do have that trickster thing in me where, ...[laughing] where I'm not allowed to do this, then I'll find a way to do it, like uNontsizi [Mqwetho]. I mean, if you say, you're not allowed, I'm going to find a way to do it, even if it's discrete. But ...[laughing] I will find some way of voicing out what I do want to voice out, In in whatever way that I find, yeah, appropriate.

²¹ A term first coined by post-colonial author Ama Ata Aidoo through her seminal work titled *Our Sister Killjoy*, later refashioned by Feminist Scholar Sara Ahmed whose critically acclaimed book *Living a Feminist Life* puts forth the notion of a Feminist Killjoy.

[53:47]

Dr Sharlene Khan: So, Nonto[beko], in your article "Practitioning. A Few Notes on Curatorial Training in Africa" [In: Silva, Bisi and Stephanie Baptist (2017) ÀSÌKÒ: On the future of artistic and curatorial pedagogies in Africa. Lagos: Centre for Contemporary Art, pp. 167-180] you say, and I quote: "The meaning of the word 'curator' has shifted so much so that it no longer denotes one straightforward thing, but a constellation of conglomerate things that often define a process, an approach or way of being, that is sometimes seen to serve a coterie, but is at the same time adaptable enough to be claimed by anyone [who wishes]" unquote. The word 'curator' is in Latin, it means 'to take care of'. So, can you talk about the constellation of what it means to be a curator today, all of you, and what does 'curating' mean for each of you, and what, and whom are you taking care of? [laughing]

[54:49]

Dr Nomusa Makhubu: [laughing] No, I think it's your turn ...

Dr Sharlene Khan: I'm so impressed by my question ...

Ms. Nontobeko Ntombela: You know what she's talking about ... Well, I mean, I think there's an interest in speaking to a practice that is about thinking through a series of ideas and constantly how we are creating a meeting place. A meeting of between, a meeting of things that speak between each other and whether we do that in our personal spaces or whether we're doing it consciously within a gallery space, they, they, there is a way in which it begins to enable an ordering of thought. A putting forward a question, and asking for people to meet you at a particular place to speak to a series of questions, and that's how I view curating. And, of course, then there is a wider interest in a lot of people sort of engaging with this practice beyond just the visual arts. So, the taking care of, and I constantly talk about this triangulation of curating where you are negotiating the artist, the institution and the public, and how in negotiating these three elements your role is to create an encounter, and a meeting place that allows for a very fruitful engagement, that allows for asking questions that are not always obvious in the everyday. And, then, of course, that in a way becomes a taking care of how, how, do we take care of these spaces that enable us to ask these questions. But, of course, there is the kind of institutional taking care of, of collections, of, sort of, that comes from that space, kind of conservation, and looking after collections. While I was in the USA, I was

interested in provoking this idea that this is a practice that we do, both consciously and unconsciously, not every day but there's also practice that is calling us into understanding a visual practice that we are engaged with.

You see ...[laughing]

[57:13]

Dr Nomusa Makhubu: Okay, sorry ...[laughing] So, you know, I think it's ... a lot has shifted from what the work I did with "Fantastic" and then after that was facilitation of a curatorial project with Valeria Geselev²², which was more about having people in the space and having people change the space whichever way they wanted to. And it was, it happened during the time of, during a time when the art campus was occupied by the Umhlangano movement [www.news.uct.ac.za/article/-2017-08-24the-art-of-decolonisation]. And it was planned before that, I think it happened almost at around the same time as the Helen Sibidi that didn't happen. And eventually it became the space where we said ok, as you are, as you are protesting over a long period of time, let the space become the space for the conversation, the dialogue, you know, and this changing process. And that exhibition changed almost every day, because people moved things and they ate and they slept and they woke up the next day and would shift one object from one place to another. And, I think, that's become a very exciting prospect of what curating means for me. Not just working with artworks as objects but working with these social processes. So, the Pamela Phatsimo Sunstrum²³ exhibition that just closed, I think it came down on Tuesday, that Nkule [Mabaso] and myself put, well Nkule mostly put together ... [laughing], was also part of just inviting Pamela to come into this space, engage with its context and have people come in and work on it collaboratively. So, it, you know the focus is more on that process than it is about the finished, pristine exhibition. And so, I think it's you know, it's, it's quite a leap from what "Fantastic" was but I think that's sort of become for me, the idea of caring has become that you know curating being about, creating the social spaces that don't quite easily fit into the framework of the institution.

²² Nomusa Makhubu participated in the curatorial project White Curtain Dairy, initiated by Valarie Geselev.

²³ Nomusa Makhubu and Nkule Mabaso jointly curated Pamela Patsimo Sunstrum's exhibition 'There are mechanisms in place" at the Michaelis Galleries in 2018. See http://www.michaelis.uct.ac.za/news/there-are-mechanisms-place-exhibition-pamela-phatsimo-sunstrum.

[59:41]

Dr Same Mdluli: I think, I've been placed in a very interesting position, well, now that my, my engagement with curating is somewhat, I think, determined in a very particular way because, of course, I work for you know the [Standard] Bank [Gallery] and this space that has a historical kind of privilege in a way. But, just as an example I had the, the other day I had an elderly, he's a photographer, he is a street photographer actually, and he's been photographing for, for years in Newtown [district of Johannesburg], and he came, he decided to come in and, you know, ask to speak to me, just to find out, for instance if he, how to go about having an exhibition in the gallery. But he started first by telling me that, you know, I've walked past this gallery for five years now – deliberately, "I've walked past". It was only when I saw that you had been appointed that I decided to walk in. And, that placed a whole lot of responsibility on me, and I kind of thought okay, and that's where the question of, you know, who do you, who are you curating for comes in. And, and for me it was like, okay, you know, regardless of this heavy responsibility that I feel right now has been placed on me – what then do I do with, you know, this responsibility of, you know, people's, the general public that have, you know, or people who have felt that they've, they have felt unwelcome in this space? How do I then create a space that's welcoming? And that's been, I think, something that I've been thinking about quite deeply. I haven't arrived at the, the answer yet, but as a way of starting to, look at, you know, ways of how I get to start grappling with it. I'll always use the example of the Obama portraits and what they must look like in there, in the Smithsonian [National Portrait Gallery in Washington] with 43 others, you know, presidents before that, and then these portraits. Which even in their making, right, the artists that painted Michelle and Obama are Black artists²⁴. So, you know, and thinking about now, there is whole gueues of people coming to see those portraits because it means they're, you know, where they've been placed says something about, you know, what has changed, I think. And for me that's always been a moment to think about, because it speaks about that, you know that finally people have something that they identify with, or someone that looks like them in his space. And that, for me, is I think what's, yeah, what I'm grappling with.

²⁴ The portraits were commissioned by the Smithsonian National Portrait Gallery in Washington and created by artist Kehinde Wiley and Amy Sherald respectively. See https://npg.si.edu/exhibition/barack-michelle

[1:02:46]

Ms. Nkule Mabaso: I think I arrived at my curating sort of on relational basis and sort of taking care of people and ideas as opposed to objects and things which what curating generally is. And this is basic because Michaelis doesn't or the gallery doesn't have the collection²⁵ to be taken care of and the collection that it does have is not necessarily under my purview.

Dr Sharlene Khan: That's a whole story there ... [laughing]

Ms. Nkule Mabaso: A whole story, yeah. And so, I mean, what that allows me to do is then be able to, you know, think about how does then one support the people who are coming up with their ideas and the work in that space. And so, how do I become a, sort of maybe, a conduit in a way, but also a collaborator and a supporter to bring ideas into that space. And sort of also allow whomever is in that space to realise what they would like to realise. Sort of not putting myself, or putting myself as, in the background of supporting their project and realising it to its best potential within what I have the resources to do. So, yeah, and so that's a very wide way of basically saying that it's, I am open to collaboration. ...[laughing] So, you know, but I will just plug this quickly, sorry Sharlene: I mean we do accept proposals at Michaelis and we look at them and we do try to support them as far as possible. So, I am genuinely saying, if you do have something you'd like to do, I am here.

[1:04:41]

Ms. Zodwa Skeyi-Tutani: Okay so in terms of taking care of, I am in the experimental process of creating exhibitions that are mainly accessible to everybody because I feel like ...[intervened]

Dr Sharlene Khan: With no money ... **Ms. Zodwa Skeyi-Tutani:** ...[laughing]

Dr Sharlene Khan: That's what your experimentalism means ...[laughing] you still have the freedom.

Ms. Zodwa Skeyi-Tutani: ...[laughing] Yeah, so, yeah mainly making art accessible to everyone and, and so being inclusive mainly because, I mean, I know that when I went to study art, everyone in my community did not get that, what is it and if, if there is a student exhibition nobody goes because it's *their* things. So, we usually, we

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²⁵ The Michaelis collection is not housed at the Michaelis Gallery but is a part of the Iziko National Museums, collection,

normally, I feel like, we curate for ourselves as artists and are not inclusive of everybody else because we somehow complicate it. And then, ...[laughing] mostly and then, yeah, we not inclusive of everyone and so, I've learned that working in, in these spaces that I work in, and I mainly work at an Art Centre, Gompo Art Centre in Duncan Village. There, you have to kind of create in a, with an understanding that not everybody understands what you are actually doing. And so, it's a learning space, I'm learning while I'm doing. But I'm also aware of the fact that I am working with, not with, not everybody that I work with is an artist. So, that's what I want to, I want my work to, kind of, represent everybody. So, when is when you say, who am I taking care of, I will say, yeah everybody. Even to include the marginalised spaces as well, and so that's what I'm always aware of whenever I'm trying to put on a show, or, yeah ...

[1:06:49]

Dr Sharlene Khan: So, in the in the 90's and the 2000's, you know, if you asked me for a Black woman curator, the only name I could come up with possibly was Bongi[we] Dhlomo-Mautloa ²⁶ right? And now, we're at the point where we can just rattle off names, Natasha [Christopher], Refilwe [Nkomo], Thato [Mogotsi], Portia [Malatjie] Segomotso [Motsumi], Ijeoma [Lorn Uche-Okeke], Joan [Legalamitlwa], Melissa [Mbonweni], and of course, Gabi [Ngcobo] is like completely international now. So, Black women have made quite headway from South Africa in terms of curatorship. That doesn't erase the fact that curating is such a challenge. And so, what I am very, and I am aware when we're talking to an audience like this, that there are art students in here, that there are people that are possibly thinking if this could be a career for them. What are the very real challenges you face as Black women curators and creative producers?

[1:07:51]

Dr Nomusa Makhubu:[laughing] Having to be pitted against commercial galleries. I think there's something quite toxic about the way commercial galleries do you things. It's hard for us to get it to them but once you're in there it's, it's, you know it's ... So, and then, but also then, you know, you try and carve out alternative spaces which aren't always easy to get the same kind of currency and, you know,

²⁶ Bongiwe Dhlomo-Mautloa is and artist and curator who is largely recognized as one of the first black woman curators in South Africa. See https://asai.co.za/artist/bongiwe-dhlomo-mautloa/ and https://www.sahistory.org.za/people/bongiwe-bongi-dhlomo-mautloa.

engagement in the same way as commercial galleries do. So, I think, yeah, it's still, I think that's still for me a major challenge.

[1:08:26]

Ms. Nontobeko Ntombela: Well, I mean, when I started out, the, it was, I was also working in a very alternative space, BAT centre. And to kind of think about the possibilities of working outside of that and imagining yourself engaging in a particular kind of professional space. I found that my gender was a question. Your, and also your experience counted a lot, you know, artists will look at particular names. And I know, you rather than someone who's saying you're curator what do you know? You worked for BAT centre, you know, and all of those things being, kind of, a layer in making possible what you could do. And of course, funding, and that being a challenge, and as Nomusa [Makhubu] was saying, that you are, without funding, without a particular reputation, and going to a gallery, and you know, of course, when an international curator doesn't have to be ticking all those boxes, you just say I am from, I mean, I'm from Paris, I'm from the US, and you are getting catered for. It's very difficult to then imagine possibilities of working in particular ways. And again, [what] I wanted to say to your earlier question is that, there is a particular question around my, that the essay [you mentioned earlier] was a provocation, to say there is ethical questions and a practice that speaks to, and demands for, ethical questions. Because, of course, we know artists have been exploited, because everybody comes and they can call themselves a curator. And that also means that you are eventually dealing with other difficulties of artists being hesitant to work with people, or also producing certain things without necessarily thinking, not just [inaudible] artists, as of course we've heard their ideas, people are presented there ... But who is engaging with your ideas? And how that, it also speaks to and involves a particular ethical practice. Yeah.

[1:10:45]

Dr Same Mdluli: I think for me the biggest challenge has been this kind of tokenising of Black women curators, and where, you know, it's hard to tell, for instance, if you are being invited on the basis of your own merit and the, you know, the value that you will add to the project, as opposed to, when are you being used to legitimise a project, you know. And that's always been I think, yeah, a big challenge making it out and really kind of negotiating that in your head. Because, of course, you want to, you know, to curate, so that you have experience and you know, put something on your

CV, that it's credible. But questioning of, am I being tokenised here, am I being used to legitimise something, yeah. It's always been a challenge.

[1:11:46]

Ms. Nkule Mabaso: Yeah so basically what Nonto[beko] said ...[laughing]. And then, in addition to that, [inaudible] about being not trusted, because anybody can say that they are a curator. And so, before arriving at Michaelis, it sort of like, was so hard to try and do anything at all because it's somehow you have to prove first that you can – I don't know what you have to prove, you have to prove something. And this something that you must prove is based on having access to some other thing which you don't have the access to the other thing which you need access to the other thing to know the thing that must be the thing ...[laughing] that you need to show. Like, yeah, sorry but okay ...[laughing]

[1:12:34]

Ms. Zodwa Skeyi-Tutani: I totally agree with you ... [laughing] because I think mostly, with my experience is, it's applying for funding and then not being trusted, exactly like you said. And needing experience which you need funding for, I mean where are you going to get this experience when nobody is funding you based on the fact that you are a Black woman. You know what I mean, and you somehow cannot be trusted which is weird, as Black women have done so much with a little money.

Dr Sharlene Khan: Mhmm, mhmm ...

Ms. Zodwa Skeyi-Tutani: You know, so yeah, I think the funding thing is a thing because to, in order to have this experience that is needed you need the funding. So, then, that means you're not going to eventually get to that space where you are now experienced and trusted, because you know, how do you get there? That's mostly the challenge.

[1:13:16]

Dr Sharlene Khan: So, I have a ton of questions but I am going to limit it to two more. So, again, referring to that N'Goné Fall article, she says, "Despite difficult circumstances, African women have been able, throughout the ages, to maintain a space of freedom for themselves. Today, art is the new weapon for preserving and enlarging that free zone. Female African artists explore the challenges of the world without complaisance. Vigilant, they exhume demons, hunt down preconceptions, scatter taboos, and are unafraid to reveal our darker fears. Their art is a metaphor, an ongoing transgression of all that is forbidden. And even when lyrical or delicate, it marks a radical rupture with the idea of an

African 'feminine' art supposed to be 'pretty' and never disturbing or challenging." (Fall, 2007) My question to you is what are the zones of freedom that curating has opened up for you?

Dr Nomusa Makhubu: Start that side it's fine ...[laughing].

Dr Sharlene Khan: So, our first contestant, Miss Eastern Cape will answer that question ...[laughing]

[1:14:29]

Ms. Zodwa Skeyi-Tutani: Sorry, sorry, can you please repeat it again. ...[laughing] I was going to listen to everybody else. Now I am stuck. ...[laughing]

Dr Sharlene Khan: Judge one, zero. ...[laughing]. What are the zones of freedom that curating has opened up for you?

[1:14:59]

Ms. Zodwa Skeyi-Tutani: I think, having done the few that have done, exhibitions, I think it's exactly what I was talking about in the, in being a trickster, it's in being able to, through my curation, allow conversations that are not allowed to happen in those spaces. You know, so, yeah that's, that's what I have gained from it and that's what I've purposefully tried to put in place, to allow our voices to be able to express whatever it is that we wanted to express in, in, even, in societies where it is often muted.

[1:15:45]

Ms. Nkule Mabaso: And it's an extension of the, sort of, like, being able to bring in people who otherwise would not have been able to come in to that space previously, or even if they had, maybe, then it was under sort of various other guises that did not allow them to have their full power in that space. And being able to do things that you like to do ...[laughing], actually with people that you like, ...[laughing]. But it's very important because, I mean, you're, the rest of the time you are fighting funny institutions and you need that. like that's an outlet to say, okay, sure I'm fighting the rest of the time but in the meantime, I also get to do something that is pleasurable for me, and yeah, go somewhere.

[1:16:42]

Dr Sharlene Khan: And you do it with the whole soundtrack of 90's RNB.

Ms. Nkule Mabaso: Yeah ...[laughing]. You've been in my office ...[laughing]

[1:16:48]

Dr Same Mdluli: Yeah, it is free zone. I think for me, definitely, curating has, in the beginning, I mean, I said that I landed upon it by accident, but I think it was, it's most of ... there are certain things for instance I can't articulate through writing or making. And they're expressed better through a curatorial, you know, engagement, because yeah, of the nature you know what, what it is. So, for me it's been, that's been liberating. But also, I think the allowance for intellectual engagement as well, that I think can be limitations for instance, in, you know, in theoretical kind of work. Even in making work as a Black female you know, it's hard to it to escape the rubrics that you are put in, whereas with curating I think there's something that kind of refuses that. And I'm not sure if it's the agency that as a curator you're kind of playing and just being and that ... but also maybe even that you've empowered yourself to becoming the source of you know, telling something, or telling a particular story so, yeah.

Ms. Nontobeko Ntombela: I'll say three things. The first thing would be being a lifetime student. Of course, if we know that artists make art about the world, really about everything that happens in our everyday. So, one discovers history, one discovers so many other fantastic things through art and of course the opportunity to make friends through that. So, meeting people you grow with and have the choice to engage people's work you really, really like and at the same time learning of course. And then, of course, an extension of my own creative practice. So, people, in getting those friends you are getting people who allow you to expand your own creativity. So, you know an exhibition space where, in a gallery outside is that 3D visualisation, it's about creating that experience and that for me is an extension of my creativity. [1:19:25]

[1:18:17]

Dr Nomusa Makhubu: Yeah, what Nkule said, ...[laughing]. I think in a collaborative project it's always been the relief, it's like, Oh! We can do what you want to do, this is a heart project which I mean I've never found that freedom in the Works of Art Committee [at UCT]. You know, it's always because the collection belongs to everybody, and everybody has an idea of what must happen to it. And, so, and you can't please everybody. ...[laughing] And so you have less freedom. You move one thing from here to there, someone is bound to complain. So, it's harder to find that freedom doing more sort of formal curatorial work than it is with the independent projects where you can choose, you know. The spaces you want to work in, you can choose the people you want to work with, you can choose the artworks you want to,

and you can begin to sort of rail against, what's it, work against the grain. But, yeah, I think for me that's, that's always been the ... but also because a lot of my, like I mean, I think that should also say the same thing with Nkule, ...[laughing] that someone said that it accidental, but also because it's is my, my involvement in curating has always come from my work in art history. So, I've always drawn from an art historical project into curating and then out comes another written theoretical, you know ... So, it's always a sort of cycle between writing and curating and I think that's where I find my freedoms.

[1:21:03]

Dr Sharlene Khan: Okay, so final question. Like I said, there's tons of question I ask about local, global markets about knowledge production by the kinds of practice that you do. Your relationalities with communities and with artists themselves and with markets. But the question I want to end with is really: What is the role and potential of the imagination?

[laughter]

Ms. Nkule Mabaso: Limitless.

[laughter]

[1:21:16]

Ms. Nkule Mabaso: What's the role?

Dr Sharlene Khan: And the potential.

Ms. Nkule Mabaso: Of course, the potential is limitless, it is up to you what you do with the creativity and the role can be subjective, I mean, I guess, I'm avoiding the answer, ...[laughing] So, I am just going to say the role is subjective to what it is that you intend with your creative work and creative practice and, so, the outcomes of that will vary. But it did this really based on the intention.

[1:22:17]

Ms. Nkule Mabaso: Yeah, I agree with you, no for real, ...[laughing]. Yeah, I think the role of the imagination, yeah, I think it's, it's being able to create for the future. I don't know if I'm making any sense. So, in the curatorial form being able to creatively archive the present. Yeah.

[1:22:52]

Dr Same Mdluli: Well, for me the role of the imagination, I mean I, in terms of curator, I would say, I would say, if I was a six-year-old girl right now, what kind of a space would I want to see – a gallery space you know. What would I want to see in

there? And what kind of world, you know, would I imagine as, you know, that space creating for me. If you know what I mean.

[1:23:27]

Ms. Nontobeko Ntombela: Everything starts with imagination, you know, then things are possible and then there're of course budgets. ...[laughing] But you know, how much you much you can imagine ...[laughing] But, you know, of course without, without this possibility of being able to use or imagine things, we wouldn't be able to produce what we produce.

[1:23:49]

Dr Nomusa Makhubu: Yeah, I mean, I think it plays an important role in enabling you to work against convention, you know so you, you're able to think. I mean imagination is important to enable you to not say, okay things are, this is how you curate and so therefore I shall curate in the way that people have always curated, you know. So, it sort of allows you a little bit more freedom outside of convention. You know, I mean, I think a lot of people sometimes it's the first question they ask is, you know, could you have imagined yourself as an artist having you grown up in a place where people couldn't even imagine, Black living you know, which I mean think it's, it's not true to a certain extent that there were no Black women artists or so we could never imagine ourselves. But we do come from the kind of social spaces where it's assumed that, you know, we can't even imagine a woman working in the arts, or a Black woman working in the arts. So, it's been important to establish the sort of new terrains and work against convention.

[1:25:06]

Dr Sharlene Khan: Thank you for that. Many years ago, when racism pushed me out of the art field and I was working as a, as a personal assistant to the director of Graduate School [at the University of the Witwatersrand], in the few moments that I wasn't getting coffee and writing all the emails and stuff I, I would be plotting out events that I would have some day. One of those was Afems [ref], the other was these kinds of conversations with these really amazing woman that I really would like to publicly thank for the courage of your imaginations, for your intellectual generosity and for the ways in which you build up knowledge, you build up history and you take care of other woman as well. And so, I really want to thank you for that. And it really is an honour knowing people like you and many other woman that I've named, that are literally making history. I also secondly want to thank the Art on Our Mind team.

All of this wouldn't be possible without our volunteers and, and they're all over the place and you'll see them with their little shirts. And really you know people say, oh you are doing such great work but my work is not possible without this entire team of undergraduate and postgraduate scholars who give up a time. And so, I really, really want to thank them from the bottom of my heart because this is always possible this history making, this world making is possible because of this team and I also want to thank my, you know, Lynda [Gichanda] Spencer as well, who is my partner in crime in these, in the Afems [conference] and creating these kinds of platforms where we can discuss and discourse. And so, I want to thank you for being the audience. We need audiences but right now we're just going to take a few questions before we finish.

[1:27:15]

Audience Member 1: Thank you that was very interesting and also inspiring but just maybe this is not even a question but like a rant. So, you've been talking what about margins, if you are outside margins and how as a Black women curators it's, you kind of think of making people in the margins visible. It kind of seems like the theme of some of the work that you do. But I'm going to speak as someone who's in the margins and say, I do see, still see a gap and we have been talking a lot about hypervisibility, that this is like a moment for Black women, right, we're hot right now. Everybody here wants to talk about being a Black woman or a Black ...[inaudible] and all that stuff and it's kind of taking off, right. But they are still artists and activists who are not being visible in that sense. I'm just going to just in my case I'm just going to talk about queerness and just this idea even of not even fully identifying that Black woman banner, right. Like this kind of thing that's taking off and I made. I don't know if I'm asking or just suggesting even that maybe if we're talking about margins that we even need to consider that we are centring ourselves still right, by saying Black women that is still a centring of sorts and still leaves a lot of people out of that category. And as somebody who is active, like as someone in the margins who isn't necessarily always content in that banner, I can say even this idea of the funding that you know that there it is a whole world of people getting funding to do this work like Black women and a whole lot of people who aren't getting that funding. And I am in that crew over there and we are doing this work regardless. We're doing this work without funding and we can see clearly that there's another world of Black women there doing the work with funding. Right, so I just want to just put that in there to say

that as much as we are becoming more inclusive, we are giving the stage, there's still a huge group of people who are maybe even underneath us in that whole chain that aren't getting that visibility and aren't, they aren't even going to be palatable. So, if you were to like propose that you wouldn't get the funding, because it's not what the institution wants to see Black women as necessarily. So, I mean yeah just a note. Maybe even a question if somebody wants to respond to that.

[1:30:03]

Audience Member 2: I can't remember her name, I'm so sorry. She mentioned about how people, anyone can call themselves a curator, and it brings a lot of mistrust and the ethics of it. If any of you kind of, I don't know if I got the sense that there should be a standard. Because you're taking care of somebody's work or you're dealing with an artist in some form, what kind of standard do you imagine should be in place like what started with you institute in being able to say that, in being able to say that there's an ethical treatment in curatorship at a curatorial practice? And if I can just sneak in another question; when you get to a certain part of your career, or the end of your career and looking back at your practice, what would make you feel satisfied, or accomplished something that she had achieved? Like what's your ... if I could do one thing, I would do that thing.

[1:31:03]

Audience Member 3: Okay mine is not a question. Mine it's a contribution and it's directed to the second speaker in red. ...[laughing] I just want to encourage you. I can see that the Black woman has different challenges and different structures. Please I want to say this as a sister. Whatever project you have, don't wait for anybody. Don't wait for anybody to fund you because you already know you are Black. ...[laughing]. By the time ...[laughing], so but you are, you know, it's what I am saying right now. Please I hope you understand what I am saying. I am also referring to myself. I already know that I am a Black woman and I already know that before I say anything the Black thing will come up. So, what I am trying to say is to, to, equip you, know who you are, know that they are going to reject me. So, refuse to rejected. Power of imagination. I want to say in very clear terms that people who believe in you are people will believe in your dreams. I believe in collaborative effort. Start with one person, one woman, who believes in you. Put the little resources you have together. From that one woman who believes in you, another person, you know what I mean, another poor person will come in and before you know, gradually.

Sorry, but it is perspective. Let's all squeeze in together. Come, come. So that idea of see, and a practical example is [Dr] Sharlene Khan, and Dr Lynda [Gichanda] Spencer. It's two different women in two different departments that believe in themselves. Just know that look, I have always told myself the truth. Nobody is interested in me, so I am interested in myself. ... [laughing] [Applause]. I moved on. Sorry, you know what I was saying, you know I am able to say this because this is a woman's space. I will not say it you know, because that's my weapon, I regularly get rejected so I don't want that ...[laughing]. When I was coming from my PHD the men got the funding, I did not because she is a woman. Sit down here, make babies. ...[laughing] Sit down here and make babies, you want to go to South Africa, come on sit down here. What did I do? Sold some things, picked up the little that I had and in my third year - some women are still there waiting for, they are waiting for whatever because I just know nothing. I am going. You die once If I die, I go to heaven or hell, but in the end, so I am trying to equip you know, if you have that very strong power of imagination, believe in yourself. Believe in your dreams and move on. Sorry let me give this other example; when I was going to America they said, no funding. So, I told them, I went to Go Travels, sorry to say this. You invest at least 10 000. And the ticket was 14 000. That mean that I had to take it, or you leave it. So I went to Go Travels and I told Go Travels, and I told them, if you are going to put me in your boat on top of a flag, you know, inside the cupboard, or somebody's bag to get to that place, please do it. ...[laughing] but what I know is this conference, I am going to attend. So, believe in yourself. Look for somebody, believe in God, just move, and before you know the whole world will move along with you thank you.

[1:34:31]

Audience Member 4: I want to ask, is I think most, a lot of you spoke about the curating you know, and the space where you put up artworks. I want to ask about the writing side that you believe and that planning other alternatives to curate, not only just artists making but also like in publishing in a way. And inviting writers and also in colloquiums, as you guys have also I think curated colloquiums and those decisions within putting up an exhibition wouldn't you say that those are the alternatives that you would say are open to curatorship.

[1:35:17]

Audience Member 5: Hello. So, so there was this article, né, I think it was Dr Khan in our class last year if I'm not mistaken, by Professor Pumla Gqola, "Ufanele

Uqavile" [Ufanele Uqavile. Black women, Feminisms and Postcoloniality in Africa. Agenda: Empowering Women for Gender Equity. 16:50, 11-22.]. It talks about how Black women have actually always had agency. They have been written about yes, but they have always had their own agency but it's not, that is not written about so until they write their own stories. Then that could be spoken about. So, in the sense of curating, so I worked with these women in, so last year there was the Eastern Cape crafts collection that is done by the Department of Arts and Culture, right. And they are in the Eastern Cape. There would be about 38 artists that they call "crafters" and they come from villages in the Eastern Cape and these women so they get one curator to actually come and curate the space that they are going to be, there will be one main tent where there would be 20 artists who would normally go to a Decorex's and whatnot and then there would be the other 16, in various tents around the village in the Nationals Arts Festival. So, they would get one person to curate this space for these women who are between 38 and 40. And they complained last year. In fact, they have been complaining, that why are you getting this one person that should pay so many thousands, whereas we don't benefit when we here. We leave our families for 11 days. We are going on stipends, we are supposed to be grateful for the space that we have been given but actual fact we are artists and we can curate our own spaces. So, in one particular space in ... [inaudible 1:37:13] there is a 118 villages and my argument is that there is supposedly one artist in each village, which make 118 artists right. So, and most of them they can generate themselves but they you need people like you to actually come to those spaces and work with them. So, because they had denied these opportunities to actually be their own curators of their own shows, you know. I think somebody spoke about Mama Noria Mabasa curating herself, moving herself from the centre and going to this alternative space. So, you, because we are talking about this now in this kind of institution right, and so a lot of these artists only want to curate, they may want to listen what you have to say and not here to hear this. So, and I mean as long as you, you are Black women right, so as long as you continue to work in these spaces which you are needed very much, like your Standard Bank Art Gallery, your UCT and Rhodes University, is there a way maybe you would think about forming and alternative space to actually work with these kind of women who may want to take that desire to curate further because some of them can't get to these institutions. A lot of them would have loved to be here to listen to you talk and then they would have, you know their agency

would have doubled to say, oh my God, here is a Black woman sitting there, I can do this. You know, so can we think, can we also have maybe in the next conference, talk about maybe a way that you as the five women sitting there and other people who are interested forming alternative institutions where these other women may want to curate in these kind of spaces and they can be part of the conversation going forward. Thank you.

[1:39:18]

Ms. Nontobeko Ntombela: Okay I will try and answer everyone and then I will pass on the mic. So, with this position comes responsibility and for me it's, I take this kind of job very seriously in the sense that it is about being careful and caring and as you've heard and constantly my reference to the artists because we as curators have a responsibility to the taking care of the artists. And again, I think that part of the thing that's evolved over time is this carelessness right, the carelessness towards the artists that is the person you are collaborating with in producing exhibition. So, in doing this kind of job and hence my provocation around ethics is that your first responsibility is the artists and you need to be faithful to their ideas as close as possible. Even in the imagining of what you are able to produce. You are being required to, and of course the curator only becomes visible today because there's transnational curators and this, this limelight of the individual who organizes has come with other problems of celebrity making that has made people careless about the responsibilities that they have towards the artists towards the institution. A lot of the time 80% of what you do as a curator is administrative. 20% is that glory, looking nice with Black shoes and very All fancy, that's the 20% and the imagining of the possibilities of the Project. So, when it comes to actually the doing of the project you are doing the grinding work, you're doing the cleaning of the toilets of many of the spaces, to making sure that artists are there. Their work is there. Their work is represented in the way that they want it to be represented. And of course, because people have been irresponsible we are also working, going into a terrain that has now forged problems and contestations. How artists have been really angry at curators who have come and exploited them. So how do you negotiate even with this gendered body, into a space that is already contested. Into a practice that has done damage in the way that they, the field and has worked. So, in it comes with this big responsibility. And yes, we are making, we might sound like we are making it sound sexy and the, the space is there, there's a possibility. You can be what you, anything

that you imagine yourself to be but in so doing that, you need to be responsible and enter into, into that space. So, what are those standards? For me I think that the standards are being redrawn but they are redrawn being, let us through this knowing that we need to be careful and be responsible. And familiar and know the history that exists, that you know that you're walking into a space where curators have done this kind of damage so how do you not repeat those mistakes? And of course, thank you Joy, ... [laughing] and I take the support and of course you know all you do is wake up and do. And make and make it possible. And in my work and you know, at some point at the end of the Ndlandlu Exhibition, I was like oh God I'm just, going to become the curator that curates, I'm an artist and I don't want that tag because that's not all that I do and I have worked for 17 years in an institution working with artists of, and works of a variety. So that carries but there is, I have a soft spot for this particular positionIt's how I have negotiated my space. So, I do spend a little bit of time working with other woman artists. The current show that I did in Cape Town was to see ten artists from across the world, woman artists, to present to their work in that kind of context. So, one is constantly producing and working but working responsibly and I think that's, and of course I believe in multiplicity. Us five, it's not enough. It's a big world and they should be more people working in this way. And so, you know I have two beautiful students here with me. Sihle and Rasheed, who know very well that my academic life and that I hesitated, as Sharlene was saying, hesitated to call myself and academic or an art historian, because I think my job is more of an activist, there is a bigger role of making sure that we are multiplying in the spaces. So that we're not talking of ourselves in the margins. We are the centre and we should be claiming the centred space

[Applause]

[1:44:56]

Dr Nomusa Makhubu: I feel like you have answered everything.

[1:45:02]

Dr Sharlene Khan: It is important that as we are entering the central space that we are always cognisant of the fact that we could easily become the next gatekeepers. Right? We share the burden of, of representation we have our own interest but then we're supposed to represent everything which is just impossible. And I know that what I hear from a lot of people in the institutions, people think institutions are glamorous, but it's been really make us sick they make us physically and mentally ill.

They drive you to the edge. And so, people see the sexiness of this but then they don't see how much it takes. The very emotional and physical and mental toll it takes on us to sustain ourselves, to continue to be in those institutions, to hold space. But at the same time, we always have to be cognizant that we, we will be the next gatekeepers in a way. And, and how we negotiate at all how, how do we allow access and, and, and that for every centre there is a margin and that margin has a margin and that margin has a margin and it's a lot of work. I am tired ...[laughing] [Applause]. Thank you very much again your engagement. For attending. Cocktail dinner, enjoy yourselves. Tomorrow there is the Art on our Mind talk at 2 pm with Shelly Barry and Beverley Barry which we are really looking forward to.

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